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Volume II. * Number 9.

Chicago, July, 1899.

The Musical Critic



MR. AUGUST HYLLESTED.



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The Musical Critic.

Volume 11.

CHICAGO, JULY, 1899.

Number 9.

NEWS AT HOME.

The resignation of Prof. Gabriel Katzenberger as head of the music department of the Board of Education was accepted. Mrs. Katzenberger was provided for as a reserve music teacher at \$1,400 per annum.

A series of three orchestra concert contests to settle the question of superiority between the musical forces of Leaders Brooks, Phinney and Hand will begin at Oak Park July 3, with a concert by Brooks' orchestra.

Two weeks later Prof. Hand will compete and Prof. Phinney will close the contest. At the final concert ballots will be distributed and the audience will determine which orchestra has produced the finest music.

The summer prospectus of the Chicago Musical college, just issued, is an exceptionally handsome book. The cover design is very effective, and is printed in four colors. Full information regarding the summer term, July 3 to Aug. 5, is set forth. The book is illustrated with fine half-tone cuts, and contains a dictionary of musical terms and musical forms.

A charity festival was given in the Anna Morgan studio, Fine Arts building, for the benefit of the Chicago Charity hospital Saturday, June 24, both afternoon and evening. The entertainment consisted of vaudeville, and an exhibition and sale of reproductions of works of noted illustrators.

The Louise M. Brehany Concert company closed its season of 40 weeks at Alma, Mich., June 24. The season has been a great success.

The commencement exercises of the Balatka academy were held Thursday evening, June 29, at Central Music hall.

The Gottschalk Lyric school will remain open all summer. August Hyllested will be director of the piano department from July 1.

The summer term of the Chicago Conservatory will open Monday, June 26, with a full corps of instructors in all departments.

Whitney Mockridge has returned to London, England, and has already been engaged by the Royal Choral society to sing at Albert hall on March 22, 1900, in Cooleridge Taylor's "Hiawatha," to create the tenor role in its entirety.

The public may get some idea of the magnitude of the dramatic spectacle that is promised presentation in the Stadium at the autumn festival from the announcement that a chorus of 1,500 voices and an instrumental force of 200 or more will be required in the production. This certainly appears a big order, but an examination of the plans of the spectacle and knowledge of the requirements of the Stadium show that such a musical force will be none too large. In fact, it is possible that this number may be increased to 2,000.

This chorus will be an active one, and individually and collectively will play a dramatic part. It will act as well as sing.

This dramatic spectacle will offer one of the leading musical features of the festival, but it will not be the sole one. It is proposed to have a series of high-class promenade concerts, to be given in the Stadium in the mornings, and in addition a great musical jubi-

lee for one evening. There will also be an abundance of band music—it is promised that it will be of good quality—and several of the leading singing societies will take part in special affairs that partake of the nature of national celebrations.

The committee is not ready yet to announce the name of the director of the music for the dramatic spectacle, though that may be done this week. Several prominent musicians are being considered, and the director selected will probably be one who can bring so large a chorus to a high degree of efficiency in the comparatively short time at his disposal to achieve the results desired.

The commencement exercises of the Arey Conservatory were held on Friday evening, June 30, at Steinway Hall.

Harry Eames, who has been director of the music department of the University of Nebraska at Lincoln during the year, has returned to Chicago for the summer.

Miss F. Fay Foster will sail on July 3 for Austria and Italy, where she is to study piano with Rosenthal, who, on the occasion of his last visit to Chicago, heard her play, and consented to accept her as his pupil.

The choir of Wesley Methodist Episcopal Church, North Halsted street, near Belden avenue, rendered a number of selections from Haydn's "Creation" Sunday evening, June 25, assisted by Mrs. Sanger Steel, soprano, and W. F. Hypes, tenor. This was the last song service for the summer.

The Ladies' Aid Society of the Englewood First Baptist Church gave a concert Monday evening, June 26 at 8 o'clock in the church. The program was furnished by the Juanita Glee club; Master George Loose, boy soprano; Master George Powers, violinist; Miss Jennie Farley, reader; Miss Carrie Ingalls, pianist; Fred Oliphant, club swinger; John Brower, baritone, and Miss A. Davis, accompanist.

A musical and card party was given Friday evening, June 30, at 8:30 o'clock in the Cathedral Hall, Cass street and Chicago avenue, to procure funds for the purchase of a piano for the Society Hall. The program enlisted the services of Misses Lowrey, Hally, Ender, O'Brien, Giblin, Tierney, Lutiger and Dillon.

Sig. Marescalchi recently sang at a concert in Ashland, Wisconsin. The Ashland News comments thereon as follows:

The star numbers of the program were of course those given by Signor Marescalchi. Besides possessing a marvelous voice of wonderful flexibility and strength he possessed a temperament that enables him to sing with much dramatic fire and expression. His voice is very sympathetic as well as powerful, and under perfect cultivation and control. His opening number, the Prologue from Opera Pagliacci, by Leoncavallo, gave ample opportunity to show his splendid voice and the range, flexibility, strength, expression and purity of his voice captured everyone so that the audience gave the Figaro song from the same opera. In both his other appearances on the program his voice was heard in all its sympathy and power, and the audience called him back each time. To deal with each of his numbers in succession would be to dwell needlessly on his exquisite rendering of the first number, the fascinating emphasis, versatility and flexibility with which the Rossini selection was interpreted and the airy grace and tenderness he imparted to the pretty little numbers by McDowell and Vanderpoel.

* * *

The closing concert of the Chicago conservatory

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took place in Studebaker hall Thursday afternoon, June 22. An interesting feature was the appearance of the conservatory orchestra. The program in full was as follows:

Concerto grosso in F major for string orchestra....Handel
Chicago Conservatory orchestra, Theodore Spier-
ing, conductor.
him a rapturous encore, to which he responded by singing
Concerto for violin in A minor (first movement).....Kode
Miss Belle Macfarland.
Recitation and Aria—"How Could I Fain Have Slum-
bered?" from "Freischutz".....Weber
Miss Pauline Miller.
Gigue and minuet, from "Suite Mozartiana"...Tschaikowsky
Chicago Conservatory orchestra.
Theme and variations on a Russian air.....David
Miss Florence Chamberlin.
Concerto in A minor (first movement).....Grieg
Miss Frances Frothingham.
Symphony in C major ("Jupiter") (first movement).....Mozart
Chicago Conservatory orchestra.
* * *

Miss Anna Deady, Miss S. Ellen Barnes, and Miss Bessie Hyers, pianists, pupils of the Kelso School of Musical and Dramatic Art, each gave individual recitals at Handel hall Tuesday, Thursday, and Friday, June 6, 8 and 9. The assisting artists were the Schumann Lady quartet, Alois Trnka, violinist, and Miss Josie Rosenthal, contralto.

Plzen Turner hall, West Eighteenth street and Ashland avenue, will resound next September with the voices of thousands of members of the various Bohemian singing societies of America. A grand singing festival is to be held under the auspices of the local societies. The promoter of the fete is the Bohemian Central Singing association, which consists of the Lyra, Hlahal, Volnost, and Bohemian Workingmen's clubs. The festival will include a singing contest, and a number of valuable prizes will be provided for the vocal champions.

The arrangement committees of the clubs composing the central association are made up as follows:

Lyra Singing Club—William Kasper, John L. Novak, Robert L. Pitta, August Gerringer, and A. Vavra.

Hlahal Singing Club—Robert Adamma, J. Votruba, A. Hrusa and J. Zika.

Workingmen's Singing Club—L. Vanel, W. Moraver, and O. Dotima.

Volnost Singing Club—F. Murdoch.

During the festival an effort will be made to unite all the Bohemian singing clubs in one organization, to be known as the United States Bohemian Singing association.

The Chicago Musical college held its thirty-third annual commencement exercises and concert in the Auditorium Tuesday evening, June 20. This musical institution has heretofore held its yearly exercises in Central Music hall, but, owing to the large attendance, this season secured the Auditorium. The theater was taxed to the limit of its capacity. Rev. Dr. H. W. Thomas awarded the medals, degrees and diplomas.

The musical program arranged was as follows:
Overture—"Mignon".....Thomas
Orchestra.

Piano—Concerto, op. 70.....Mohr
Andante quasi Adagio Presto.
Miss Lillian Priesmeyer.

Violin—Concerto, op. 22.....Wieniawski
Romanze, Andante non troppo. Allegro moderata a la Zingara.
William Hofman.

Vocal—"Elsa's Dream" ("Lohengrin").....Wagner
Miss Maude A. Kelley.

Piano—Concertstrueck, op. 79.....Weber
Bernhard Nierman.

Violin—Concerto.....Mendelssohn
Andante, Allegro molto vivace.

Vocal—Aria, "O mio Fernando" ("Favorita").....Donizetti
Miss Clara Levy.

Violin—Fantasie Appassionata.....Vieuxtemps
Ralph Wylie.

Piano—Concerto, op. 2.....Arensky
Andante com molto. Allegro maestoso.

Awarding medals and conferring degrees and diplomas.
George Shapiro.
Rev. Dr. H. W. Thomas.
* * *

The annual commencement concert and exercises of the American Conservatory took place in Central Music hall Tuesday evening, June 20. The program was as follows:

"Marche Heroique" (two pianos and orchestra)...Saint-Saens
Misses Emma Q. Fuller, Nettie Giddings, Ida Holch,
and Mary Townsend.

Concerto for piano in A minor (first movement)...Hummel
Frithjof Larson and orchestra.

Aria, "Rolling in Foaming Billows" ("Creation")....Haydn
H. R. Parsons.

"Capriccio Brilliant," op. 22.....Mendelssohn
Miss S. Melissa Osborn and orchestra.

Aria, "Voi che Sapete" ("Figaro").....Mozart
Miss Lou Caldwell.

Andante and Rondo Capriccioso.....Saint-Saens
John Gibbs and orchestra.

Aria, "Dio Possenti" ("Faust").....Gounod
Garnett Hedge.

Concerto for piano in E minor, romanze—rondo....Chopin
Joseph Reardon and orchestra.

Address.....Rev. William P. Merrill
Awarding of diplomas, certificates, gold and silver
medals by the director.
* * *

The Chicago Opera school gave an operatic entertainment in Steinway hall June 20th.

The Apollo Musical club has decided to increase its membership roll and requests that those desiring to join apply at its office for application blanks as soon as possible. Quite a number have already applied.

The preliminary announcement of the club's twenty-eighth season, that of 1899-1900, is as follows:
Dec. 11, 1899.

"Samson and Delilah".....Saint-Saens
Mons. Gauthier, the tenor of the French Grand Opera Company, who created such a furore at the Auditorium last March, has been engaged to take the part of Samson.
Dec. 25, 1899.

"The Messiah".....Handel
Feb. 26, 1900.

Part Songs.....
April 26, 1900.
PART I.

"Dream King and His Love".....H. W. Parker
"Song of the Norns".....Hoffman
"Fair Ellen" (for female chorus).....Max Bruch

PART II.
The oratorio, "Mary Magdalene".....Massenet
* * *

The program of the commencement exercises of the Chicago Piano college, which took place Thursday evening, June 15, in Kimball, was as follows:

Concerto in D minor, op. 63.....Rosenhain
Miss Jessie C. Gregorv.
Second piano, Charles E. Watt.

Songs—(a) "The Lotus Flower".....Schumann
(b) "Frulingsnacht".....Schumann
(c) "Minnelied".....Brahms

Mrs. Elizabeth Foresman Bagg.
Accompanist, Mrs. Adelaide Hoag.

Concerto in C minor, op. 37.....Beethoven
Miss Lucy M. Ames.

Second piano, Mrs. Florida M. Pratt.
Violin—"Legende".....Wieniawski
W. W. Leffingwell.

Accompanist, Miss Eleanor Florence Godfrey.
Piano—(a) "The Eagle".....MacDowell

"He clasps the crag with crooked hands;
Close to the sun in lonely lands,
Ring'd with the azure world, he stands.
The wrinkled sea beneath him crawls;
He watches from his mountain walls,
And like a thunder bolt he falls.

—Tennyson.

(b) "To a Wild Rose".....
(c) "Hexentanz".....

Miss Bessie B. Hughes.

Songs—(a) "Love Lullaby".....Goring Thomas
(b) "Wiegenlied".....Brahms

Mrs. Bagg.

Concerto in D minor, op. 40.....Mendelssohn
Miss Amy L. Soper.

Second Piano—Mr. Watt.

Presentation of diplomas and certificates.

* * *

At the commencement exercises of the Gottschalk
Lyric school, held Tuesday evening, June 26, at Kim-
ball hall, the following program was admirably given:
Organ—"Triumphal March".....Dudley-Buck

Miss Ingeborg Sorensen.

(a) "The Day is Fast Departing".....J. Raff

(b) "Summer Night".....H. Hoffman

(c) "To the Dance".....L. Danza

Ladies' Choral union.

Piano—Concerto in C minor, first movement.....Mohr
Miss Nenie Gilfillan.

Vocal—"Summer".....Chaminade

Miss Lottie Boyd.

Recitation—"The Dandy Fifth".....Garraway

Master Harry Storm.

Vocal—"My Heart at Thy Sweet Voice," "Samson and
Delilah".....Saint-Saens

Miss Ella Gilmore.

Piano—Rondo Brilliant.....Weber

Miss Elizabeth L. Biddlecom.

Vocal—Dio Possente, "Faust".....Gounod

Oscar Rubardt.

Monologue—"Heartrending Affairs".....Locke

Miss Iva Washburn.

Vocal—Duet, "Trovatore".....Verdi

Miss Elizabeth Brack, Vincent Fischer.

Piano—Concerto, A minor (first movement).....Grieg

Miss Edith Wagoner.

Vocal—Recitation and Aria, "Don Carlos,".....Verdi
Albert E. Borroff.

Posing and Pantomime.....

Miss Lillian Storm.

Vocal—O Mio Fernando, "Favorita".....Donizetti

Miss Alice Hammond.

Piano—Tremolo.....L. M. Gottschalk

Miss Grace Whipple Mowry.

Vocal—Duet, "Favorita".....Donizetti

Miss Alice Hammond, Oscar Rubardt.

Distribution of medals and diplomas.

Accompanists, Mrs. Carrie R. Crane-Beaumont, P. Black-
more.

Second piano, Miss Emma E. Clark.

* * *

At the Sig. Marescalchi recital held at Steinway
hall the evening of June 7, the appended program was
given an artistic interpretation, his pupils assisting by
contributing numerous well interpreted numbers.
The program was as follows:

Credo from Opera Otello.....Verdi

Thy Beaming Eyes.....Dowell

La Miniature.....Vanderpoel

The Evening Star.....Wagner

Toreador.....Bizet

Signor Arturo Marescalchi.

Dream of Paradise.....Gray

By all pupils.

O Casto Fior Del Mio Sospir.....Massenet

Mr. Reiter.

Vorrei Baciare i Tuoi Capelli Neri.....Castaldani

Miss Spicker.

Voce di Donna o D'angelo.....Ponchielli
Miss Harter.

The Serenade.....Schubert

Miss McLaughlin.

Aria Dei Gioielli, Opera Faust.....Gounod

Mrs. Hedberg.

INTERMISSION.

For a Dream's Sake.....Cowen

Leave Me Not.....Mattei

Gavotte.....Thomas

Miss De Bruyan Kops.

Golden Poppies.....Vanderpoel

Miss Andrews.

Gran Aria from Opera Romeo Giulietta.....Vacai

Miss Sternberg.

Heart's Delight.....Gilchrist

Mrs. Clements.

I Love Thee.....Herbert

La Donna e Mobile.....Verdi

Mr. Bohnet.

Duo from Opera Don Giovanni.....Mozart

Mr. and Mrs. Reiter.

By Spécial Request:

Oh, Woman! Woman! Woman!.....Fioravanti

Signor Marescalchi.

* * *

On Friday evening an enjoyable recital was given
by Mr. Clement B. Shaw, at which one of the most
pleasing features was the piano solos by a promising
young pianist, Mr. Stanley S. Cole.

His playing of Karkanoff's brilliant Valse Im-
promptu was fine and delicacy and taste were very
noticeable in the Grieg numbers.

This young man has studied for some time past
with Franklin Coleman Bush, whose training of many
artistic players is well known.

Dr. Louis Falk dedicated a new pipe organ in
Bradford, Ill., June 9. Other dedications: Princeton,
Ill., June 22; Crown Point, Ind., June 30; Wheaton,
Ill., June 29.

Walter Kellar, the organist, has been elected sec-
retary of the Manuscript society. Mr. Kellar distin-
guished himself at the M. T. N. A. convention re-
cently held in Cincinnati, by giving an organ recital.
His playing was most favorably commented upon—
a flattering tribute indeed.

Mrs. Genevieve Clark Wilson, Chicago's well
known oratorio singer, is already in great demand for
next season. If present indications are a criterion this
well known soprano will have an engagement with
almost every well known choral society in this country.

H. F. Chandler, the music publisher, is the recip-
ient of numerous piano and vocal compositions. Those
wishing modern high-class music should not fail to
correspond with him.

A reception was tendered the members of St.
James M. E. Church choir the evening of June 6 at
the piano parlors of the MacDonald, Newton Co. An
enjoyable evening was spent socially and musically.
The selections outside of ice cream and cake and the
numerous yarns of Choirmaster Newton which, by the
way, made a hit—at least with me—were:

Marschner.....I Romanza
Messrs. Hencke, Williams and MacDonald.

Allitsen—

(a) "Diamonds Hast Thou, and Pearls".....

(b) "King Duncan's Daughters".....

Mr. Seamans.

Gade.....Sonata

Messrs. Hencke and MacDonald.

Lohr—

(a) "When Thou Art Near".....

Chadwick—

(b) "Allah".....

Mr. Walker.

Becker—

- (a) "An Stella"
 Popper—
 (b) "Papillon"
 Mr. Williams.
 Allitsen—Song of Thanksgiving
 Miss White.
 Reissiger—Moderato, Andante..... Scherzo
 Messrs. Hencke, Williams and MacDonald.
 * * *

Miss Lillian French, soprano, was heard in concert June 1st at Decatur, Ill., and in Milwaukee, Wis., June 10th. Miss French will be soprano soloist at the Chatauquas to be held at Spirit Lake, Ia., and Marinette, Wis.

The annual closing concert and commencement exercises of the Chicago National College of Music were held in Kimball hall Tuesday evening, June 20. The piano, violin, and voice departments were well represented by advanced students of the college in an admirably arranged program. The numbers were as follows:

- Piano—Overture to "Fra Diavolo"..... Czerny
 Six hands.
 Emily Rose Haungs, Ethel Stilwell, Annie May Nelson.
 Vocal—"My Mariner"..... Perkins
 Master Harry Dushoff.
 Piano—Theme and Variations..... Czerny
 Emily Rose Haungs.
 Piano—Pasquinade Gottschalk
 Annie Gail Moore.
 Vocal—"The Village Blacksmith"..... Jephson
 E. S. Douglas.
 Piano—Rondo Brilliante in E-flat major..... Weber
 Belle Marston.
 Vocal—"I Would that My Love"..... Mendelssohn
 Addie E. St. Clair, Ethel Stilwell.
 Violin—Hungarian Ideal..... Keler-Bela
 Jesse V. Stevens.
 Vocal—"Angels' Serenade"..... Braga
 Elda Dushoff.
 Violin obligato by Mr. Kellogg.
 Piano—Sonata, op. 17..... Beethoven
 (Two movements: Allegro, Scherzo.)
 Estelle Transom.
 Vocal—"My Heart Is Thy Home"..... Abt
 "Thou Everywhere"..... Lachner
 Ethel Stilwell.
 Violin obligato by Mr. Schroeder.
 Piano—Nocturne in G minor..... Chopin
 "Perpetual Motion"..... Weber
 (Finale to Sonata in C.)
 J. R. Andrew.
 Intermezzo—Distribution of medals, etc.
 String quartets, fugue and imitation—No. 1 by C. Frederic Kellogg; No. 2 by Mabel C. Mitchell, of the Senior Harmony class; first violin, C. F. Kellogg; second violin, J. V. Stevens; viola, D. H. Kellogg; cello, W. H. Kellogg.
 Piano—Duet, overture to "Martha"..... Flotow
 J. R. Andrew and Anna Fuerst.
 Female Quartets—No. 1, "Welcome the Day".....
 Words by Dr. Perkins; music by Miss Mitchell.
 No. 2, "Vesper Chimes"..... C. Frederic Kellogg
 First soprano, Addie E. St. Clair; second soprano, Ethel Stilwell; first alto, Jennie E. Gunthorpe; second alto, Lucile Hammond.
 Piano—Wedding March..... Mendelssohn
 Eight hands.
 Ethel Stilwell, Annie May Moore, Anna Fuerst, Addie E. St. Clair.
 * * *

The college will be open for instruction in every department throughout the summer. The regular normal course will continue until the 29th of July.

There will be special classes in harmony, theory, musical composition and sight singing. That a proper grading of students may be assured, early booking should be made. Examinations daily.

The fall term, (1899-1900) will begin September 11th, with forty first-class teachers. Catalog mailed

on application. Dr. H. S. Perkins, director, 26 Van Buren Street.

As announced a few weeks ago in these columns, the first concert of the Apollo club next season will consist of Saint-Saëns' "Samson and Delilah," the second of "The Messiah," and the third of Part songs; but for the final concert the works to be given have just been made public. They will be H. W. Parker's "Dream King and His Love," Hoffmann's "Song of the Norns" for female chorus, Max Bruch's "Fair Ellen," and Massenet's oratorio, "Mary Magdalene."

The managers of the club have decided to increase the membership of the organization, and with this object in view request the announcement that singers desirous of entering the chorus should make their applications on blanks which are to be had at the office of the club.

Grim war has its drolleries, as the strapping Washington volunteers proved the other day when they captured the Filipino brass band of eighty-two pieces, which has been inspiring Pio del Pilar's insurgents to combat. The most humorous aspect of the affair was the way in which some Manila Chinamen promptly came forward and filed claims against the instruments. In their thrifty fear of losing their property they made no bones of confessing that the instruments had been leased to the insurgents. The Tagals are the worst enemies of the Chinamen, and they know it, but they will apparently rent out their souls for a reasonable amount of cash in hand. But what will the northern insurgent army do now without its hired music? If music hath charms to stir the savage Filipino breast to treason, strategems, and spoils the capture of this Oriental rival of the Chicago orchestra may dampen even the imperial ambitions of Aguinaldo.

"Erminie" has proved one of the most successful productions the Castle Square company has given yet at the Studebaker. The 100th performance of the company in Chicago was reached on last Tuesday night, and the event was marked by the distribution of souvenir programs containing portraits of the principals of the organization. For the week beginning on Monday night, July 3, the company will present Auber's "Fra Diavolo."

Des Moines, Ia.—Dr. O. A. King, the well-known baritone of this city, and formerly of Chicago, has concluded to study abroad for a term of two years. Dr. King departs August 15, and Germany is his Mecca. The Mail and Express of this city gives the following notice of a testimonial concert tendered the Doctor, who, by the way, has an unlimited number of friends and well wishers in this city:

The concert given as a testimonial for Dr. A. O. King was a rare treat from a musical standpoint. Each number was faultlessly rendered and heartily appreciated by the enthusiastic audience. Special interest was taken, of course, in the numbers sang by Dr. King, who was in excellent voice and greatly surprised even his most intimate friends by his superb rendition of "Danny Deever," one of Damrosch's latest compositions. Dr. King is the possessor of a very pleasing baritone voice of good range and one that gives promise, with the right cultivation, of developing into more than the ordinary baritone voice. Dr. King's physique is all that could be desired to give his voice the necessary strength and foundation so essential to all famous vocalists. He expects to leave for Germany in the fall and his career will be anxiously watched by his many friends in this city.

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CHICAGO, JULY, 1899.

It seems altogether too bad that just as Chicago is taking its first lessons in becoming an art center, under the kindly tutelage of Mr. Taft, the faculty of the city's greatest university should strike a blow at the beautiful by attempting to suppress that uplifting, inspiring melody, "A Hot Time in the Old Town Tonight."

That song has almost become the national anthem. It has helped American soldiers win victories. It carried the boys over San Juan hill and frightened the Spaniards out of the trenches before Santiago. Some of the Spaniards never recovered from it wholly, and wander yet upon the sunny hills of Spain, crooning the strains over and over to themselves, and growing daily less fit for any sort of useful employment.

Since the war the University of Chicago band has been using the tune to dethrone the reason of rival baseball nines and track athletic teams, and the faculty has taken advantage of this trifling circumstance as an excuse for getting rid of it. It is said the university authorities contend that the tune as played by the band takes unfair advantage of visiting teams. It is admitted that it has a stimulating effect on a Chicago base-runner, for example, but it gives a visiting pitcher an attack of what is known as "glass arm" and makes the outfielders roll over on the grass and weep. Whereas when the other side is having its innings, the band refuses to spur on the base-runners with "Hot Time," but lapses into the funeral march from Saul, or "Mother, I've Come Home to Die," or a like depressing air.

Whether the excuse is good or not, the melody is prohibited. On Marshall field it will no longer inspire or terrify. But it seems a great pity. A song that so exactly expresses the emotions of a conquering race as to displace in a foreign war "Marching Through Georgia" and "Rally 'Round the Flag" and "John Brown's Body" one would suppose should not lightly be cast away. It is only one more evidence, however, of the mugwumpery and philistinism of a university dominated by the ideas of a Starr and a Von Holst.

Arthur Weld, who for several seasons has directed the Arion society of Milwaukee, has notified the directors that he positively declines reelection, giving as his reason for refusing that he cannot bring himself into accord with certain proposed regulations the society has adopted. As the Arions have been negotiat-

ing with no one else, this positive withdrawal of Mr. Weld leaves them in a rather unpleasant predicament, and makes the securing of a competent leader so late in the season decidedly doubtful.

SUMMER GARDENS.

When the asphalt pavements begin to melt and flow down the streets; when, in fitful slumbers, you gasp and imagine yourself in a state-room over the engines of Hades, then it is that you long, not for the gardens of the gods, but for that oasis of cooling draughts and soothing music, the Bismark Garden.

Probably this garden is more widely known than any of the other seven hundred wonders of Chicago—if I may except the "Female Seminary Bath" fountain, that latest art treasure—for the pilgrims of the night have an eye open for recreation.

Undoubtedly we owe this form of amusement to Germany, but from the crowds that gather at the Bismark it would appear that the custom is thoroughly naturalized. Here and there you will see a whole German family gathered about a table, content throughout a whole evening to address themselves to a single beer-mug (for each); but they are in the minority, for fashion has thrown the glamour of its presence around the Summer Garden, and here, not only artists, musicians, and members of many professions, but a fractional part of the Four Hundred seek refuge from the ravages of the thermometer.

Of course the music is the drawing card; and it will well repay the listener provided he take it through a straw, or let it sift in through the interstices of a lazy contented conversation. The programs are usually made up of old friends. Strauss is sure to meet you there any evening and waltz you into a good humor; and the melodic themes of many operas will woo you into reminiscences.

If it were your first visit, I would like to take you there; and if I were a student of character, I would tell you some strange stories, for it is a great place to study "types." I would point out that queer Scotchman with the pipe and the cane and the heavy blonde moustache. There is latent humor for you! I can hear him say, "Why, man, what's the use of bothering when you know the sensation already." He is a deep well, and to get anything out of him you need a long rope.

But the girl, with the complexion and the "rat" who thrums upon the table and tosses her head to the music; she has opinions always on tap. She is bringing up the boy at her side. See! she is making eyes at one of us. Oh, well, she means all right. Feminine wiles grow strenuous with age.

That table of four is interesting. "First-nighters" I'll bet you! There is no mistaking the pleased guilty look on the faces of those young girls; and the youths with them carry their cynical bravado as they carried their first cigars. It is like a Gibson puzzle, "Find the parents."

If you will look to the right of that stout man in flannels, you will see a pale fellow with a Van Dyke beard and thick locks: an ideal artist as far as looks go. He isn't. But the girl in the white gown at his side; she is the real artist. Two to one, she designed that gown herself. Doesn't it become her, though? * * * She is all right. Watch the grace of her pose and the magnetism of her movements * * * * She plays off her partner well. You think him a lucky dog and sort of wish you might be in his shoes * * * * See her

look into the creme de mint as she drinks. The slender glass and the touch of green heighten the picture. Do you suppose she studied out those effects?

Listen! the orchestra is playing the Handel "Largo" uncommonly well * * * * How your emotions pant! * * * Ah, that is music! * * * * See how it touches our common humanity. Can you feel the silence of all these natures? * * * * Look at the faces around you, expectant, glowing, alert. These people have forgotten to pose and are living; living in the great common heart of sympathy; and now they break into applause.

Did you notice something? The creme de mint girl was the only one in the whole audience who drank from her glass. I wouldn't say it proves anything. Everybody has a soul, you know. But it was odd.

All right, let us go. I'm ready. Did it ever occur to you that we carry very little away from our places of amusement? * * * * No thanks, I don't care to argue. I'm too tired. I prefer to admit that the fault lies with

THE MISGUIDED MISCREANT.

Champaign, Ill.—The Nellis Lyric school held its first commencement exercises in the auditorium of the First Presbyterian church Friday evening, June 16, with an audience of the two cities filling the large room. The audience in itself was a high compliment to Mrs. Nellis and to her pupils. The Misses Jessie Coffman, Opal Stipes, Winifred Manford and Effie Harris are Champaign girls, Miss Emma Camp of Beament, and Miss Frances Peck, Neosho, Mo.

Souvenir programs bore a list of eighteen numbers, five of which were the work of assistants. The Snyder orchestra played the overture to Flotow's "Martha," and assisted in accompanying several of the vocal numbers. Mr. Wallace Bruce Amsbary contributed three numbers of humorous recitations. Miss Winifred Forbes with her violin was well received and played the first movement of the "Seventh Concerto" of DeBeriot. The accompanists were Mrs. Manford and Miss Stedman at the piano, and Mr. George B. Crawford at the organ.

The work of the graduating class was indeed a credit to the ability of Mrs. Nellis. Without being invidious in mention, the artistic singing of Miss Winifred Manford is worthy of praise. A beautiful voice, under absolute control, her lovely rendition of the operatic aria impressed one at once that in her is truly found the essence of a star. The young lady possesses all the requirements necessary that make a successful singer, and the day is not far distant when Champaign and incidentally Mrs. Nellis will point with pride to this young singer, for whom a bright and successful future may safely be predicted.

Quincy, Ill.—The Illinois Music Teachers' association held its annual meeting the past week in Quincy, and as usual was a success, not only in the matter of the programs, which contained much of musical and pedagogic interest, but also in the matter of attendance. The association is now eleven years old, and although it has had its years of weakness, when the final dissolution seemed close at hand, it has at present every appearance of a healthy vitality that would seem to insure a long continuation of its existence and its work.

Founded with the object of bringing the teachers

from all parts of the State—from the country, as well as from the towns and cities—into annual association with each other so that work and methods might be discussed and ideas on subjects of common interest be exchanged. The associations of the various States have a real reason for existence—much more real, in fact, than has the national association, which recently closed its twenty-first convention in Cincinnati. Teachers from the smaller towns can, as a rule, accomplish a visit to some point within the State, whereas the longer, more expensive journey to the national convention is often impossible, and as it is these teachers from the musically less favored places who derive the chief benefit from such meetings, the State associations are in a position to accomplish more of actual good than is the more pretentious national organization.

The Illinois association, like those in every State, has been the product of the labors of a few enthusiasts, who were convinced that the undertaking was a good one, and therefore gave liberally of their time and energies. Among the energetic workers in the Illinois cause have been Dr. H. S. Perkins, Frederic Grant Gleason, W. S. B. Matthews, and J. J. Hattstaedt, of Chicago; P. C. Hayden, of Quincy; C. F. Weeks, of Ottawa, and Mrs. Evelyn E. Jones, of Henry. These have been the prime movers in keeping enthusiasm up to proper pitch, devising ways and means for rendering the meetings attractive, and in making the association live and grow. The executive musicians of the State all have responded generously to the calls made on them, Mr. W. H. Sherwood, August Hyllested, Allen Spencer, Harrison M. Wild, Leopold Godowsky, Theo. Spiering and his quartet being only a few among the prominent players who have given freely of their talents at the various conventions. At the meeting held two years ago in Kankakee, the amateur musical clubs of the State furnished an afternoon program, and thus the different factors in the music life of the State are called into service and the results of work being done are shown.

Among the most successful meetings have been the two held here in Chicago, and those in Kankakee, in Galesburg, in Bloomington, in Springfield, and a former one in Quincy.

For the present meeting, held on Tuesday, Wednesday, Thursday, and Friday of the past week, the program committee, consisting of Walter Spry, of Quincy; Miss Gertrude Hogan Murdough, of Chicago, and George G. Lewis, of Sycamore, prepared an exceptionally attractive series of entertainments. Societies from different points in the State furnishing complete or partial programs, and, besides recitals of Scandinavian and chamber music and lectures and discussions on various subjects, historical programs, showing the growth of organ, vocal, piano, and church music, were arranged.

Among the Chicago artists who took part were Dr. Louis Falk and James Watson, organists; Mrs. Dudley Tyng, soprano; Mrs. Florence Magnus, pianist; August Hyllested, Mme. Ragna Linne, Miss Mary Wood Chase, Karleton Hackett, Conrad Kimball, Maurice Rosenfeld, Anthony Stankowitch, Charles Fulton, and Professor P. C. Lutkin, dean of the music department of the Northwestern University.

The convention opened on Tuesday, June 27, with an organ recital by Dr. Falk of Chicago; Miss Mary

Anne Osborn and Mrs. Henry Whipple of Quincy, and Mrs. Maude Wells Dickson of Springfield. For the evening concert the Quincy Musical association presented the musical legend "Christoforus" under the direction of Professor C. P. Hayden. The cast included a chorus of 100 voices.

On Wednesday morning, June 28, Scandinavian music was interpreted by August Hyllested, Mme. Linne, and Maurice Rosenfeld of Chicago. In the afternoon public school music was discussed, and a class from the public schools used for illustration. Bicknell Young of Chicago gave a talk on "Voice Culture;" Mrs. Emma Wilkins-Gutman lectured on "Who Are Faddists?" and Karleton Hackett read a paper on "The Development of the Song."

On Wednesday evening, June 28, was given what is known as the Rockford program, interpreted by musicians from that city. There were seven numbers on the program, including "In a Persian Garden," interpreted by Mrs. Bollman, Miss White, Mr. Barnes, Mr. Olson, and Mrs. Chandler-Starr.

The number on Thursday morning, June 29, was a chamber music concert, opened by Maurice Rosenfeld, the Chicago pianist. The afternoon being taken up with two literary numbers, "Reminiscences of Carl Tausig," by Mrs. Regina Watson, of Chicago, and a lecture, "Music Study Abroad," by W. L. Hubbard.

Later in the afternoon the guests were given a drive about the city, and in the evening were given the great historical piano concert by August Hyllested, Anthony Stankowitch, of Chicago; J. H. Davis, Margaret Kirk, of Jacksonville; Mrs. Chandler-Starr, of Rockford, and Mrs. Clara Trimble, of Ottumwa.

On Friday morning, June 30, Professor P. C. Lutkin of Northwestern University read a paper on "Music in the Church," and it was followed by selections by several of the Quincy church choir quartets. The business meeting of the association was held on that day, and in the afternoon the delegates and visitors were given a steamboat excursion on the Mississippi river.

The convention closed on Friday evening, June 30, with an American composers' concert, the program including only selections from American composers.

San Francisco, Cal.—Steps have been taken by representative colored citizens of San Francisco toward securing for the race a national academy of music, to be located at Washington, D. C., or near the center of the negro population of America.

At a meeting held at the Starr King African Methodist Episcopal Zion church a committee was appointed to map out the plans of procedure and intrust them to David Lubin, a prominent Sacramento and San Francisco business man, who will visit the East and promulgate the idea there.

Cincinnati, O.—Cincinnati has favored the Music Teachers' National association so far as weather is concerned.

The smaller concerts and more important meetings were held in the Odeon, but the organ and symphony concerts were given in Music hall, and it was there, Wednesday evening, June 21, that the first music that may be called distinctively American was heard. Bruno Oscar Klein's "Carnival in Louisiana" brought the first symphony concert and the opening

day of the convention to a close.

Mr. Klein has used themes fashioned in negro rhythms, and the result is a bright, attractive creation—one that pleases every hearer and compels respect and admiration for the technical skill shown in its construction.

The Cincinnati Symphony Orchestra under Mr. Van der Stucken's leadership was the star of the evening concert, and shone in a manner highly creditable to itself and to the city which supports it. The concert was preceded by a brief lecture by H. E. Kreibel, who outlined the story of De la Motte-Fouge's romance, "Sintram," on which Templeton Strong's symphony, which headed the program, is founded. The symphony proved a work of interest and music attractiveness.

The Cavatine for violin, by Howard Brockway, admirably played by L. von Kunits, is a melody of beauty, grateful for the soloist and well scored for the orchestra. Arthur Whiting's Fantasia for piano seems aimless and therefore uninteresting, but Chadwick's ballad, "Lochinvar," for bass and orchestra, has considerable that is musically attractive.

The convention proper opened Wednesday morning, June 21, at 9 o'clock.

The exercises consisted of short addresses of welcome by Gustav A. Tafel, Mayor of Cincinnati, and Alexander McDonald, president of the College of Music; an innovation, which was forgotten and then suddenly remembered and crowded in late in the session, by the Rev. Peter Tinsley; an address by the president of the M. T. N. A., Arnold J. Gantvoort; and the reports of the secretary and the treasurer.

The treasurer had a tale of woe to tell in the shape of a statement that the association was in debt to the amount of \$1,931, all of which had been carried over from seasons past. Two hundred and seventy-five dollars of this had been subscribed by two people as a permanent fund for the association, but had been used in the payment of old debts, and the donors demanded its restoration either to them or to the fund.

Another portion of the debt consisted of some \$500 which had been promised as prizes in a composition competition which the association established a couple of years ago, but although the winners of the prizes had been named, the association had never been in position to pay the prize money. It was argued that these debts of honor and other honest debts, to the amount of \$1,000 in all, ought to be paid, one member not hesitating to declare that if the association could not pay its debts it ought to cease to exist.

The M. T. N. A. has a system of life memberships, by which any one who pays \$25 is entitled to all the privileges of the association for life and is exempt from all dues and assessments. It was proposed that forty of these memberships should be pledged, and thus wipe out the \$1,000 indebtedness.

With much coaxing by the President and active work by the members this was accomplished, and with "America," sung by the entire audience, the M. T. N. A. celebrates its final release from the burden of debt that has so long hung over it and threatened its existence.

After a ten minutes' intermission William Armstrong of Chicago delivered a lecture upon "The Artistic Temperament." The music of the day began with a recital given at 1:30 by Walter Keller of Chi-

cago upon the great organ in Music hall.

The program contained a sonata in F by H. J. Wrightson; an attractive, well constructed processional march by P. C. Lutkin; a tone picture entitled "On the Coast," by Dudley Buck, which would be a valuable contribution to the "Storm" literature of the organ could it be shortened into proper proportion with the thematic material it contains; a commonplace and lengthy cradle song by H. N. Bartlett; a pleasing toccata by A. L. Barnes; and the introduction and march of the priests from Gleason's "Montezuma."

The moment the last note was sounded the audience hurried out of the Music hall and into the Odeon, there to listen to a mixed program, which contained twenty-one numbers besides a four-movement quintet for piano and strings.

To particularize upon such a program is impossible, even were it unnecessary, as it is in this instance, for the majority of the eleven selections played by Ernest R. Kroeger of St. Louis, and the seven songs sung by Miss Hayes of Detroit, and Miss Harrison of Opelika, Ala., were salon trifles.

Three numbers played by George Schneider of Cincinnati, although extremely long, contained moments of real interest.

The "Silhouettes," by Wilson G. Smith, constitute an entire portrait gallery evidently, but some of the faces are attractive and well drawn, and of the poems after Omar Khayyam, by Arthur Foote, No. 2 is especially interesting.

The piano quintet by E. R. Kroeger, which was played by the composer and the Marien String Quartet of Cincinnati, proved a thoroughly enjoyable work and worth the waiting for.

The writing for the strings is not always satisfactory, proper balance being wanting at times, and the piano is often an extra rather than one of five equal forces, but in spite of these uneven qualities the work attracts, proves its composer the possessor of marked talent, and well deserved the hearty reception it had.

Thursday evening, the 22d, was pleasant and some 1,500 auditors assembled in Music hall for the symphony concert. Mr. Van der Stucken and his men were again the chief executive forces employed and again won deserved commendation for highly meritorious work.

The concert was preceded by a short address by William Armstrong of Chicago.

In his symphonic prologue to "William Ratcliff," Mr. Van der Stucken has used not only the entire apparatus of the modern orchestra, but has augmented it with piano, bells, and tomtoms.

The result is an impressive utterance of what seem fragmentary musical ideas. The ideas are good, but of development and logical treatment of them one could discover nothing tonight.

The piano concerto of Henry Holden Huss, the solo part of which was played by the composer, attracts by the clarity and directness with which the piano and the orchestra are handled, and although a work of length, is one that deserves a place among the best of its kind recent years have given us.

The "Funeral March," by Michael Brand, would seem more appropriately styled a lament or elegy, for there is little in it for the real march character.

Thursday morning was devoted to round table discussions for teachers of piano, organ, voice, and music in the public schools, and the concerts of the

day began with an organ recital at 1:30 in Music hall, given by Mrs. Lillian Arkell Rixford of Cincinnati.

The one unfamiliar number upon the program was an etude in B flat by G. E. Whiting, which is still in manuscript, but which proved a well constructed and effective composition.

The regular rush out of Music hall and into the Odeon followed, and for over two hours some 500 people fanned themselves and listened to "some more music."

As in the concert on Wednesday afternoon, when Mr. Kroeger's piano quintet repaid one for waiting, so the last selection today's program offered proved of more than average interest. Of this composition, a trio for piano, violin, and 'cello by Hugo Kaun, it may be said as it is of Beethoven's "Geister" trio, to which it is akin in mood and coloring, "es spukt," for over the entire work, as over its famed predecessor, there broods a spirit of ghostliness and mysterious unrest.

Mr. Kaun's trio gives not only abundant evidence of his technical skill in composition, being written unusually well for the three instruments, but demonstrates anew the fact that he is a man possessed of musical ideas, and, what is still more to the purpose, one who knows what to do with them and how to develop them. The work was accorded a smooth, yet spirited reading by Hans von Schiller, Franz Essercremerius, and Carl Brueckner of Chicago.

A sonata in C minor for piano by Carl Adolph Preyer contains an intermezzo that is graceful and attractive, a good brisk finale, and, as a whole, wins admiration for its composer, not only because of the talent and skill it evidences, but also for the brevity and straightforwardness that characterize each of its movements.

A violin and piano sonata by Bruno Oscar Klein proved of rather light weight, its best movements being a pleasing larghetto and a Weberlike allegro molto.

Of five piano selections by Hans von Schiller a bourree and musette by Henry Schoenfeld was especially good.

The symphony concert in Music hall Friday evening, the 23d, completed not only the day's music, but to all intents and purposes ended the convention, the program for Saturday contained only a final meeting for delegates, the formal adjournment, and an official outing at the Zoo.

Cincinnati and her musical forces stood revealed in most favorable light, for only local talent was employed in this concert, and, so far as the performance itself was concerned, it was fully up to the high standard set by those of Wednesday and Thursday. An orchestra of fine powers, an adequate chorus of 175 singers, and able instrumental soloists—these are possessions that speak of musical position and power.

John K. Paine's prelude to "Œdipus Tyrannus" is dignified and earnest, as befits its subject matter.

The cello concerto of Victor Herbert proved disappointing. One had expected much of beauty for the solo instrument, and these expectations remained unsatisfied, even the slow movement offering seemingly little opportunity to the soloist. Somewhat of this shortcoming may have been attributable to the 'cellist of the evening, Lino Mattioli, who, although playing with taste, wins so small a tone from his instrument that it often proved ineffectual.

A well written elegy by Gorno for solo quartet,

chorus, and orchestra, a pleasing air from a suite by Arthur Foote, and a rambling symphonic scherzo by Johann Beck preceded the "Festival March and Hymn to Liberty," by Hugo Kaun. This is a pompous affair, but contains the "Star Spangled Banner" melody.

The association will meet next year in Des Moines, Ia. Milwaukee invited and coaxed, but Des Moines put up the money, and with an association as closely pressed financially as the M. T. N. A. has been for many years, it is most decidedly money that talks. Des Moines offered free use of all halls needed for the meeting, tendered its chief club-house as a place of social rendezvous, promised to do everything in its power to make the convention a success, and crowned all these generous offers by placing \$1,000 in bank, which is to be the association's for the paying of entertainment bills and other expenses. Such liberal terms could not be refused, and as Milwaukee could merely promise good things, but couldn't say definitely just what or just how much, Des Moines got it.

The new constitution, which had been framed some months ago by delegates appointed for the purpose, was adopted without being even read. The president explained the new system by which delegates from the different State associations, music schools and colleges were to take control of the business affairs of the association, all non-delegates having no vote or say in such matters.

A motion recommending the recognition of American music at the Paris exposition and the appointing of Mr. Van der Stucken as conductor of that music was unanimously carried. The officers for the coming year were elected as follows: President, A. J. Gantvoort; Vice President, Arthur L. Manchester; Secretary, Philip Werthner; Treasurer, Fred A. Fowler; Executive Committee, M. L. Bartlett, C. M. Keeler and Milo Ward, all of Des Moines; Program Committee, Frank Van der Stucken, Thomas Tapper, and Rossiter G. Cole.—Ex.

SAY A "HOT TIME" IS A NATIONAL SONG.

There are ominous rumblings in the air in the vicinity of the University of Chicago—threatening clouds that bode a storm of disapproval for the powers that banished "A Hot Time in the Old Town Tonight."

Fiffling flashes of wrath in the shape of verbal denunciation of the author of the order interdicting the song that is dear to the athletic field and sacred to San Juan hill break from the storm clouds and go flashing away from the precincts of the Midway, reverberating discontent.

The students of the university are in arms; the faculty is mute. President Harper is out of town. No one seems to know whence the order emanated which placed "A Hot Time" under the ban. Bandmaster Glenn Hobbs of the university band declares, nevertheless, that he is under strict orders never to let the inspiring song be heard again on gridiron or diamond to spur athletes to better work. And he deepens the mystery surrounding the origin of the obnoxious order by refusing to divulge its source.

President Harper is quoted as denying that he is responsible for the tabooing of the "coon" composition.

While the students themselves are deeply perturbed, the Chicago public has caught the spirit of disapprobation at the banishment of the song.

There is a generally expressed opinion that the music which cheered the Rough Riders and negro troops to victory in the face of death-dealing volleys from Spanish guns is not too frivolous for the university students. Then, too, it is argued that without this air America would be considered without a national hymn in the eyes of Spain, since it was so indelibly impressed on the latter's mind during the war.

Here are some of the opinions expressed about town:

Col. C. R. E. Koch—I can see nothing in the song to cause it to be placed on the proscribed list. It deserves a place among other popular airs as a national song, since it figured as America's battle cry in Cuba. Besides, it is not a bad song, and although I am not a judge of music I like it.

Attorney Frank R. Cain—It is frivolous to attempt to bar out "A Hot Time." The song is lively and catchy, and there is nothing vulgar about it. Of course I am ignorant of the origin of the university order, but it seems to me to be absurd in the extreme. Thus, too, as I understand it, it is the music, regardless of words, that has come under the ban. One might as well forbid students from shouting encouragement of any kind at athletic contests. Besides, the song has some historical meaning, since the charge of San Juan hill.

Justice Martin—There is nothing in the revised statutes which militates against "A Hot Time" if it does not offend the "rough-house act" or the midnight-closing ordinance. As a song, the one that inspired valor at San Juan hill certainly wouldn't desecrate the college campus.

State's Attorney Deneen—I do not feel qualified either from the standpoint of music or experience to discuss "A Hot Time in the Old Town Tonight." I am told, however, on reliable authority, that it forebodes most excruciating headaches the morning after. But I would not for a moment advance this as the cause of the action of that order's originator.

A. L. Swift of Swift & Co., Publishers—This is a case for national legislation. If it were "Wacht am Rhein" or "God Save the Queen" that had been thrown out one might take it differently. But "A Hot Time" is a song that deserves a warm place in the hearts of American people. That a song which has gone all the way to Cuba and received the warmest kind of attentions in that torrid country should return to Chicago and get the cold shoulder seems almost impossible. It is inconsiderate to a degree.

Col. Henry L. Turner—I think, after all, that song has gone through, it deserves more at the hands of patriotic Americans. To bar it out of a college is ridiculous. Why, it is a fine tune and one of the best marching airs I ever heard. "A Hot Time" is a favorite in the First regiment, and I guess it always will be.

"Johnny" Hand—I know just how Band Leader Hobbs feels. I had a little experience like that, too. South side people, like the ones on the North side, don't appreciate good music.

Secretary Wilkins of the Stock Exchange—I am not competent to discuss the song. I don't know anything about any "hot time;" don't even know how it goes—the air, I mean.

Sidney Mitchell, Stock Exchange—I do not see anything vulgar or even plebeian about the melody. I do not see why it should be banished from the repertoire of any organization, especially the Chicago university. I think the idea orthodox and absurd.

AUGUST HYLLESTED.

Mr. August Hyllested, the well-known pianist, whose picture we present on the front page of this issue, will hereafter be connected with the Gottschalk Lyric School in the capacity of director of the piano department, the position he occupied previous to his European trip. We offer our congratulations to both gentlemen, as the names of Gottschalk and Hyllested are an exceptionally strong combination. The Gottschalk Lyric School, by the way, will soon occupy its new quarters on the fifth floor of the Kimball building, having absorbed the space formerly occupied as a rehearsal hall, giving an additional room space of eighty feet. The large studios and class rooms, averaging twenty feet square, will be handsomely enameled and tinted. They will in all probability be ready for occupancy the middle of July, and the increased patronage of this prosperous institution will find all the conveniences, comforts and accommodations desired, which, by the way, has always been the policy of this well-known school year in and year out, to their ever-increasing number of pupils seeking sound and reliable musical or dramatic instruction.

NOTES FROM ABROAD.

The comments called forth in the London papers by Siegfried Wagner's overture to his opera, "The Bear-Skinners," are not calculated to delight that young man. One of the mildest criticisms said: "The overture exasperates one on a first hearing. The orchestration is at one moment on the point of flimsiness; at the next moment polyphony is rampant. Of forms or decent arrangement there are few signs."

"William Tell" has just had its 800th performance at the Paris Grand Opera, and "Mignon" its 1,200th at the Opera Comique.

Dr. Hans Richter has just been appointed Director General of Music of the Austrian Empire, a title which has been created especially for him.

Lilli Lehmann has been added to the long list of prime donne appearing this season at Covent Garden

in London. She made her rentree on June 1 as Leonora in "Fidelio."

Mme. Sembrich is to return to this country in advance of the other members of the Grau company in order to sing at the Maine festival. She will remain in the United States next year until June.

Mlle. Cecile Chaminate is said to have planned a curious tour in this country for next season. She will appear only in private houses or at recitals of a semi-private nature given in small halls.

Emma Nevada lately has been singing in London, and in order that her recent experiences in Barcelona might not be forgotten, she took with her a company composed of artists from that city.

Calve has gone to London to be one of the stars of the last half of the season and share the honors with Nordica, Melba, and Lehmann. She will sing Carmen, Santuzza, Ophelia, and, possibly, Marguerite. Figaro is authority for the statement that next spring she will create a new role at the Paris Opera, but what the opera will be called or who the composer is is still a secret.

Max Schilling's much-discussed opera, "Ingwelde," has just been produced for the first time in Berlin at the New Royal Opera (Kroll) and is reported to have scored a success so pronounced that it will be retained in the regular repertory of the opera house.

Angelo Neumann lately has been giving in Prague a complete cycle of the Wagner operas, beginning with "Die Feen" and ending with "Tristan und Isolde" in the Baireuth fashion. The performances began at 4 o'clock in the afternoon.

The production of Isidore de Lara's "Messaline" at Covent Garden is said to depend on the ability of the management to secure the services of Tamagno and Mme. Heglon, who created the leading roles in the work a few months ago at Monte Carlo.

Puccini's "La Boheme" will be heard for the first time in Italian in London this season at Covent Garden. Mme. Melba singing Mimi and Mlle. de Lussan or Miss MacDonald Musette. All previous performances of the attractive work have been in English, the Carl Rosa company having given it two or three years

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ago. Puccini is expected in London to direct the present production.

The Wagner festival at Baireuth this season will be devoted to "Parsifal," "Meistersinger," and the "Ring des Nibelungen." Two performances of the "Ring" cycle will be given, the first July 22 to 25 and the second Aug. 14 to 17. "Meistersinger" will be heard five times—July 28, Aug. 1, 4, 12, and 19—and "Parsifal" seven times—July 29, 31, Aug. 5, 7, 8, 11, and the last day of the festival, Aug. 20.

Rosenthal sailed last Wednesday for Europe. His manager is authority for the statement that he played in 120 concerts and recitals during his stay in this country, and that he carries home with him 60,000 good American dollars, or the equivalent thereof. It is also announced that he will remain in Europe for the next three years and then again visit the United States.

"Der Fremdling," the opera by Vogl, the famed tenor of Germany, seems to have won more than a mere succes d'estime when first produced in Munich. Vogl is tremendously popular in that city, having been for years a star of the Royal Opera there, and on the occasion of his recent appearance as a composer, hundreds of enthusiastic admirers accompanied him from the opera-house to his home, and would not leave until he had appeared on the balcony and made a speech.

Writing of certain evils of the period, Felix Wingartner has recently very well said:

"There is another bad habit, which we owe to the 'leading motives;' it is that reminiscence-hunting which nowadays has become so obtrusive. Now that it is the custom, owing to the programme and guide books, not to listen to the whole work, but only to fragments of it, very few listeners try to obtain a general impression before turning to details, which, after all, are only intelligible in their relation to the entire composition. The themes, the 'leading motives,' out

of which the piece is supposed to be built up, are at once looked for; when these are found, or after they have been nicely extracted by some guide book (like the eyes from the head of a carp) they are compared with already known themes—i. e., with those printed as examples in other programme books—first of all with those by Wagner, of course, because he is nearest to us in time and is the most powerful figure of the recent past—and the younger composers, must, therefore, be his disciples before they are allowed to be followers of other masters.

"Woe to them if there occurs some slight similarity of notes, say C, G, for instance, in some phrase, when there is also C, G, in a theme of Wagner's! Woe, if an upward chromatic progression can be discovered! The new theme is then at once from Tristan and Isolde's 'longing love motive!' two consecutive fourths at once become Beckmesser's 'thrilling thrashing motive,' and a dotted rhythm in 6-8 time is Alberich's 'furious forging motive;' finally, the whole work is said to be 'woven from wonderful Wagner.' It is quite surprising how quickly a new work may be 'disposed of' in this manner before it has come to be known at all. If in Wagner's works nothing or too little has been found which could serve to render the victim suspected, then the works of Liszt, Berlioz, or older masters—nay, even those of Meyerbeer, or the operettas and street ditties—are searched. It would be a fine task for some musician of great experience to collect and criticise all the nonsense which has been found in these 'researches.'"

Richard Strauss' latest composition, an orchestral piece entitled "Ein Heldenleben"—"A Hero's Life"—was recently performed for the first time in Frankfurt, says the Musical Times. It is in six parts, which follow each other without a break. The orchestration is said to be even more brilliant than that of the young composer's previous works.

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